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upon that of the author's own parent has a universal sympathy and affection which is characteristic of all true mothers. But this will hardly account for the striking similarity in detail which both poems show in those scenes where the relation of mother and son is involved.

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TWO DISCIPLES OF TRANSCENDENTALISM

It has been said by someone¹ that Emerson holds in America about the same position as a reflector of spiritual experience and as an interpreter of the characteristic thought of his times as Tennyson holds in England. Other than this statement no one, so far as known to me, has thought of coupling the names of these two writers. Yet a comparison of their writings reveals certain likenesses which may have been overlooked. Tennyson was not, of course, the same kind of philosopher as Emerson was; his thoughts ranged over a wider field, and he did not concern himself entirely with speculations about the soul and its relations. He was interested in the great social and political questions of his day also. Nevertheless, when Tennyson did drop into meditation about matters spiritual we find him in a rather transcendental atmosphere and very close to Emerson.

On comparing them, one is impressed by many parallelisms in their thoughts, not only in the published essays and poems, but in observations uttered from time to time and recorded by their biographers. These similarities are most striking, however, in those writings which are admittedly the chief expressions of thought concerning spiritual things. In *Memoriam*, *The Higher Pantheism*, *The Ancient Sage* contain mainly Tennyson's idealistic views, while the central thought of all Emerson's philosophy

is found in the essay, "The Over-Soul." There are passages in Tennyson that are almost and often altogether identical in thought with passages in Emerson's essays; their likenesses are indeed so striking that when I first observed them I hesitated to publish them because I thought it impossible that they had not been noticed. But I have searched in vain through the commentators and can find no instance of where Tennyson has been called a transcendentalist or where his name has been linked to that of Emerson.

Let us take as a first example, just to see how they touch each other, their attitude toward doctrine or formal belief. We find that neither Tennyson nor Emerson had a definite or formal system of belief. Emerson, in a letter to a Dr. Ware, who had taken exception to some of his views, writes, "I could not give an account of myself if challenged. I could not possibly give you one of the arguments you so cruelly hint at on which any doctrine of mine stands." Tennyson, we are told in the *Memoir* (vol. I, p. 308), once said that he would not formulate his creed, for people would not understand him if he did. He was one of those who seemed:

To have reached a purer air,
Whose faith has center everywhere
Nor cares to fix itself to form.

Compare also what they both held about immortality. Emerson believed in immortality "not because of the statement of Luke and John but because it is a law of the spirit," and Tennyson writes (*In Memoriam*, xxxiv),

My own dim life should teach me this
That life shall live for evermore.

We find this passage from Emerson, "Love is our highest word and the synonym of God" (Essay on "Love"). And with the same meaning of the word love, Tennyson at the beginning of his elegy invokes the "Strong Son of God, Immortal Love."

They held, too, the same idea as to beauty or art, for Emerson writes (Essay on "Art"), "As soon as beauty is sought, not from religion and love but for pleasure, it degrades the

¹H. W. Mahie, "How to Study Tennyson and Emerson," *Ladies Home Journal*, March, 1908.

seeker." This is, of course, the teaching of *The Palace of Art*, where the selfish soul sought beauty for mere pleasure, but shut out love and was thus degraded.

Further than this we find views such as the belief that there is a tendency for all things to become better, that the source of man's power is from above, that the senses have affected the soul so that it looks on time and space as real, striking in the similarity of expression. Emerson, in an address before The Free Religious Association, laid down as the first simple foundation of his faith, "that the Author of my nature has not left himself without witness in any sane mind; that the moral sentiment speaks to every man the law after which the universe was made; that there is a Force always at work to make the best better and the worst good." With the last clause compare the stanzas in Canto liv of *In Memoriam*:

Oh, yet we trust that somehow good
Will be the final goal of ill,
To pangs of nature, sins of will,
Defects of doubt, and taints of blood;

That nothing walks with aimless feet;
That not one life shall be destroy'd,
Or cast as rubbish to the void,
When God hath made the pile complete;

In "The Over-Soul" stand these sentences: "Man is a stream whose source is hidden. Always our being is descending into us from we know not whence. . . . I am constrained every moment to acknowledge a higher origin for events than the will I call mine." How like this is the passage from *The Ancient Sage*:

This wealth of waters might but seem to draw
From yon dark cave, but, son, the source is higher,
Yon summit half-a-league in air—and higher,
The cloud that hides it—higher still, the heavens
Whereby the cloud was moulded, and whereout
The cloud descended. Force is from the heights.

Emerson writes, also in "The Over-Soul": "The influence of the senses has in most men overpowered the mind to that degree that the walls of time and space have come to look solid, real and insurmountable;" and again, "Before the great revelations of the soul, Time,

Space, and Nature shrink away. In common speech we refer all things to time, as we habitually refer the immensely sundered stars to one concave sphere." Compare with this the lines from *The Ancient Sage*:

But with the Nameless is nor Day nor Hour;
Tho' we, thin minds, who creep from thought to
thought
Break into 'Thens' and 'Whens' the Eternal Now:

A favorite doctrine of Emerson's is that known as the Universal Soul, a pantheistic idea which forms a considerable part of his teaching. He says ("The Over-Soul") that a prevailing soul of the universe hallows the world, hallows humanity, fills nature with beauty, "that Unity, that Over-soul, within which every man's particular being is contained and made one with all other;" and also, "I am somehow receptive of the great soul." Some such belief, it would seem, was held by Tennyson also, for he said, "I've often had a strange feeling of being wound and wrapped in the Great Soul." This was said in explanation of the stanzas in Canto xcv of *In Memoriam*:

So word by word, and line by line,
The dead man touch'd me from the past,
And all at once it seem'd at last
The living soul was flashed on mine,

And mine in this was wound and whirl'd
About empyreal heights of thought,
And came on that which is, and caught
The deep pulsations of the world;

Again in *The Ancient Sage* we find this passage which relates a similar experience of being immersed in the great soul:

And more, my son! far more than once when I
Sat all alone, revolving in myself
The word that is the symbol of myself,
The mortal limit of the Self was loosed,
And past into the Nameless, as a cloud
Melts into Heaven.

Both Tennyson and Emerson held in common that the world was in some way a part of a Divine whole, a manifestation in a mysterious manner of God. Emerson says ("The Over-

Soul”), “We see the world piece by piece, as the sun, the moon, the animal, the tree; but the whole, of which these are the shining parts, is the Soul.” Tennyson, in *The Higher Pantheism*, says,

The sun, the moon, the stars, the seas, the hills, and
the plains—

Are not these, O Soul, the vision of Him who reigns?

Tennyson said, moreover, to his friend Mr. Locker-Lampson “that perhaps this earth and all that is on it—storms, mountains, cataracts, the sun, and the skies—are the Almighty: in fact that such is our petty nature, we cannot see Him, but we see His shadow, as it were, a distorted shadow” (*Memoir* II, 68).

As they both held that God and the universe are one, so they held that the Soul and God are one. Tennyson said (*Memoir* I, 320): “The soul seems to me one with God, how I cannot tell,” and Emerson writes (“The Over-Soul”): “Ineffable is the union of man and God in every act of the soul.”

Perhaps the basic idea of transcendentalism is that of the inner voice, the voice of the spirit, which is more potent than all the voices of reason. Transcendentalism is summed up as a belief “that within the mind are certain intuitions of knowledge of the truth and right that ‘transcend,’ that is to say, go beyond, are independent of all experience,” that “there is that in the soul of man which transcends what may come into the mind by the avenues of the senses.” With this definition of transcendentalism before us and Tennyson’s oft-repeated belief in the infallibility of the heart’s feelings over the colder reason, we must place him beside Emerson as a transcendentalist (*Memoir* I, 314): “Yet God is love, transcendent, all-pervading. We do not get THIS faith from nature or the world. . . . We get this faith from ourselves, from what is highest within us.” And Emerson, in “The Over-Soul,” writes, “Let man, then, learn the revelation of all nature, and all thought to his heart; this namely: that the Highest dwells with him; that the sources of nature are in his own mind, if the sentiment of duty is there. But if he would know what the Great God

speakeeth he must go into the closet and shut ‘the door’ as Jesus said.” And in “Spiritual Laws” he wrote: “There is a guidance for each of us, and by lowly listening we shall hear the right word.” Tennyson puts into the mouth of the Ancient Sage essentially the same thought:

If thou would’st hear the Nameless and wilt dive
Into the Temple-Cave of thine own self
There brooding by the central altar, thou
May’st haply learn the Nameless hath a voice
By which thou wilt abide if thou be wise.

Compare also these passages (1) from “The Over-Soul,” “The soul is the perceiver and revealer of Truth. We know Truth when we see it, let skeptic and scoffer say what they choose. Foolish people ask you when you have spoken what they do not wish to hear, ‘How do you know it is the truth and not an error of your own?’ We know truth when we see it from opinion as we know when we are awake that we are awake,” and (2) from *The Ancient Sage*:

Thou canst not prove the Nameless, O my son,
Nor canst thou prove the world thou movest in,
Thou canst not prove that thou art body alone,
Nor canst thou prove that thou art spirit alone
Nor canst thou prove that thou art both in one:

* * * * *

For nothing worthy proving can be proven,
Nor yet disproven.

Tennyson, again in *In Memoriam* (cxxiv):

That which we dare invoke to bless,
Our dearest faith; our ghastliest doubt;
He, They, One, All; within, without;
The Power in darkness whom we guess;

I found Him not in world or sun
Or eagle’s wing, or insect’s eye;
Nor thro’ the questions men may try,
The petty cobwebs we have spun;

If e’er when faith had fall’n asleep
I heard a voice “believe no more”
And heard an ever-breaking shore
That tumbled in a Godless deep,

A warmth within the breast would melt
The freezing reason’s colder part
And like a man in wrath the heart
Stood up and answered “I have felt.”

Truth to Tennyson, as to Emerson, was a matter of intuition, of instinct, of the heart.

Tennyson has been compared with Keats, Shelley, Wordsworth, and Milton, and there is, of course, a sympathy between him and these, perhaps, in some respects, a closer sympathy than between him and Emerson. But with regard to that speculative, religious philosophy, characterized by a certain vagueness, which has been called New England Transcendentalism, and which is found expressed in substance in the essay "The Over-Soul," Tennyson stands side by side with Emerson. It is not probable that any one could find that they influenced each other, but they did live in the same era, although in different countries, and came under the same influences of that wave of ideal philosophy which supplanted the materialistic philosophy of the eighteenth century. We find, therefore, that in these ideas they are at one, namely, in the absence of a definite or formal system of belief; in the pantheistic idea of the mysterious union of God with nature and the soul; in the doctrine of the universal soul; in their trust in the reality of spiritual insight.

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CERVANTES AND BOOKS OF CHIVALRY

In his prologue to the first part of *Don Quixote* (1605), Cervantes makes a friend say to the author: "En efecto; llevad la mira puesta á derribar la máquina mal fundada de estos caballerescos libros, aborrecidos de tantos y alabados de muchos más; que si esto alcanzades, no habríades alcanzado poco." In the final chapter of the second part (1615), Cervantes repeats his purpose in writing *Don Quixote*, and boasts of success: "pues no ha sido otro mi deseo que poner en aborrecimiento de los hombres las fingidas y disparatadas historias de los libros de caballerías, que por las de mi verdadero don Quixote van ya tropezando,

y han de caer del todo, sin duda alguna." Historians of Spanish literature seem to agree with Cervantes that he achieved his purpose. Fitzmaurice-Kelly, to quote the latest writer on the matter, states in his *Littérature Espagnole* (1913, p. 285): "Il voulut détruire les mauvais livres de ce genre: il y réussit. Après que Don Quichotte eût paru, on écrivit¹ encore des romans de chevalerie, mais on ne les publia pas, et un seul—l'Espejo de Príncipes, y Cavalleros (1562-1581-1589) de Diego Ortúñez de Calahorra—fut réimprimé (1617-1623). Pourquoi cet arrêt subit? C'est que Cervantes donnait mieux que ce qu'il ôtait."

Such a conclusion presupposes that books of chivalry flourished until 1605 and that they then immediately ceased to be published. According to Ticknor, it was Faria y Sousa who first observed (1637) that in consequence of the publication of *Don Quixote*, books of chivalry "no son tan leídos." In a dedication to the novel printed in 1668, we are told that its previous repeated impressions "han desterrado los libros tan perjudicales á las costumbres." Clemencín, in his edition of 1833, stated that after 1605 "no se publicó de nuevo libro alguno de caballerías, y dejaron de reimprimirse los anteriores." Ticknor noted exceptions to this generalization—the *Genealogía de la Tolemana Discreta*, 1608 (1604), and *El Caballero del Febo*, 1617 (1562), 1623 (1581). To Ticknor's list ought to be added the following works, all of which would have found a place in Don Quixote's library of "caballerescos libros":

Roberto el Diablo, 1607 (1509), 1627, 1628.

La Doncella Theodor, 1607 (1530), 1642, 1676.

Oliveros y Artús, 1608? (1499).

Lope de Vega, *Hermosura de Angélica*, 1608 (1602).

Eslava, *Noches de invierno* ("novelas caballerescas"—Salvá), 1609.

La Crónica del Cid, 1610 (1498), 1616 (two editions), 1627 (two editions).

¹In the previous edition we read: "Après la publication de Don Quichotte, on n'écrivit plus de roman de chevalerie."